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À Mr. W. Dawydoff.

Symphonie pathétique

№ 6.

composée
par

8052.766 PA1

P. TSCHAÏKOWSKY.

OP. 74.

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2^{ter} Satz aus der 6^{ten} Symphonie (Pathetique)

von P. Tschaikowsky. Op. 74.



Für Violoncell und Klavier übertragen von Jacques van Lier.

Allegro con grazia. (♩ = 144)

Violoncell.

Klavier.

The musical score is arranged in four systems. Each system contains a single staff for the Violoncell and a grand staff (treble and bass clefs) for the Klavier. The key signature is D major (two sharps) and the time signature is 2/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The first system starts with a *mf* dynamic. The second system features a *f* dynamic in the Violoncell and *mf* in the Klavier, with a *rit.* marking. The third system returns to *mf* dynamics. The fourth system includes first and second endings, marked with '1.' and '2.' respectively. The piece concludes with a *mf* dynamic.

First system of musical notation. It consists of three staves: a vocal line at the top and a piano accompaniment at the bottom. The vocal line starts with a dynamic marking of *mf* and later changes to *f*. The piano accompaniment features a bass line with a steady eighth-note pattern and a treble line with chords and triplets. The key signature has two sharps (F# and C#).

Second system of musical notation. Similar to the first system, it has three staves. The vocal line continues with *f* dynamics. The piano accompaniment shows more complex chordal textures in the treble and continues the eighth-note bass line. Dynamics include *f* and *mf*.

Third system of musical notation. The vocal line continues with *mf* dynamics. The piano accompaniment features a prominent triplet in the bass line and more active treble accompaniment. Dynamics include *mf* and *pù f*.

Fourth system of musical notation. The vocal line continues with *mf* dynamics. The piano accompaniment features a triplet in the bass line and a treble line with a *staccato quasi pizz.* marking. Dynamics include *pù f* and *mf*.

First system of musical notation. It consists of three staves: a single bass staff at the top, a grand staff (treble and bass) in the middle, and another single bass staff at the bottom. The key signature is two sharps (F# and C#). The top staff features a melodic line with triplets and slurs. The middle grand staff contains complex chordal textures with many beamed notes. The bottom staff has a rhythmic accompaniment with eighth and sixteenth notes.

Second system of musical notation, continuing the piece. It features the same three-staff layout. The top staff includes dynamic markings *f* and *rit.*. The middle grand staff shows a transition in texture, with some notes marked with accents. The bottom staff continues the rhythmic accompaniment.

Third system of musical notation. The top staff begins with a *mf* dynamic marking. The middle grand staff features a more homophonic texture with block chords and some melodic fragments. The bottom staff continues with eighth-note accompaniment.

Fourth system of musical notation. The top staff starts with a *f* dynamic marking and includes a *pizz.* (pizzicato) instruction. The middle grand staff has a complex texture with many beamed notes and slurs. The bottom staff continues with eighth-note accompaniment.

pizz. *f* pizz. *f*

ff *f*

mf espress.

mf *f*

sempre mf in la main sinistra

simile

f *mf*

pp cresc.

pp cresc.

simile

First system of musical notation. It consists of three staves: a vocal line at the top, a piano right-hand part in the middle, and a piano left-hand part at the bottom. The key signature has two sharps (F# and C#). The vocal line begins with a *mf* dynamic. The piano accompaniment also starts with *mf*. The word *simile* is written below the piano accompaniment.

Second system of musical notation. It continues the three-staff format. The vocal line features dynamics of *sf* and *f*. The piano accompaniment includes a section with a *p* dynamic and a triplet of eighth notes.

Third system of musical notation. The vocal line has dynamics of *f* and *f*. The piano accompaniment features a *p* dynamic section with a triplet of eighth notes.

Fourth system of musical notation. The piano accompaniment is the primary focus, showing a *p* dynamic section with a triplet of eighth notes, followed by *mf* and *p* dynamics.

Fifth system of musical notation. The piano accompaniment continues with *mf* and *p* dynamics, featuring triplet patterns. The system concludes with a double bar line and a repeat sign.

D.C. senza ripetizione al Segno poi Coda.

Coda.

System 1: Coda section, measures 1-4. The bass line features a melodic line with slurs and accents. The piano right hand plays chords with slurs and accents. The piano left hand plays a steady accompaniment. Dynamics include *mf* and *p*.

System 2: Coda section, measures 5-8. The bass line continues with melodic phrases. The piano right hand features chords with slurs and accents. The piano left hand provides accompaniment. Dynamics include *p* and *f*.

System 3: Coda section, measures 9-12. The bass line has melodic lines with slurs. The piano right hand plays chords with slurs and accents. The piano left hand plays accompaniment. Dynamics include *p* and *f*.

System 4: Coda section, measures 13-16. The bass line features melodic phrases with slurs and accents. The piano right hand plays chords with slurs and accents. The piano left hand plays accompaniment. Dynamics include *f*, *mf*, *mp*, *p*, and *pp*.

System 5: Coda section, measures 17-20. The bass line has melodic lines with slurs and accents. The piano right hand plays chords with slurs and accents. The piano left hand plays accompaniment. Dynamics include *pp* and *ppp*.

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